



"HE and SHE"

—multiplied by nine.

She of the pensive smile, Wilda Bennett, and He of the golden voice, John Charles Thomas, a happy combination of real talent in that Kreisler-Jacobi tuneful success, "Apple Blossoms," at the Globe. There's a musical treat in store for those of you who have not yet heard Thomas sing "Little Girls, Good-bye."

"He and She" themselves. A heart-to-heart chat 'twixt the sculptor, Tom Herford (Cyril Keightley), and his wife, Ann (Rachel Crothers), in the latter's play with the third person pronoun title which hands harsh treatment to feminists. It is Miss Crothers's first appearance in a dual rôle of author and leading lady—a heroic undertaking of which Little Theater audiences are highly appreciative. This tragi-comedy which so cleverly deals with the feminine problem is well cast and charmingly set and one that every He and She should see.

The long (He) and short (She) of it is that Ernest Torrence and Louise Groody are making the trip on "The Night Boat," one of the most amusing little excursions into musical comedy land that can be had along Broadway of an evening. Got your ticket? Then all aboard for a trip up the river with the Dillingham crew at the Liberty.



Left: The He and She of "Smilin' Through"—Jane Cowl and Henry Stephenson. In the final minutes of the fantasy Miss Cowl betroths herself twice, for she plays two parts, one of the flesh and the other as a ghost. Here she is as a ghost—the charming bride-to-be of fifty years ago.

Eugene Brieux's "The Letter of the Law" (La Robe Rouge), which had its opening at the Criterion last Monday afternoon, boasts Lionel Barrymore and Doris Rankin as its leading He and She. Wonder is there any connection between the title of Lionel's new vehicle and the fact that the star's Hempstead home was recently burglarized of its private sock of wines and liquors?

The Him and Her of "Shavings," that quaint comedy of Cape Cod folk at the Knickerbocker—Harry Berensford, who as Shavings does some remarkable acting, and Clara Moores, who plays the part of the widow with whom the old toymaker is in love.



Mr. and "The Famous Mrs. Fair" (delicious Blanche Bates and lovable Henry Miller) prove in one of the season's most pleasing plays that the love affairs of middle-aged He's and She's, when enacted by two such accomplished players, can be quite as interesting as the romancing of the most lovesick flappers.



McKay Morris, New York's latest matinee idol, as Demetrios in "Aphrodite," clasps in loving embrace Chrysis (Dorothy Dalton of movie fame), thereby demonstrating that the Alexandrian fashion of the "way of a man with a maid" hasn't changed with styles in either masculine or feminine attire.



It takes more than a "Purple Mask" to hide the nonchalant grace of clever Leo Ditrichstein. Bewigged and befrilled, that star of Matheson Lang's thrilling play sits meditatively before the open fire in company with Lily Cahill, his leading lady, who is so helpful in the cast as a winsome Royalist maid.